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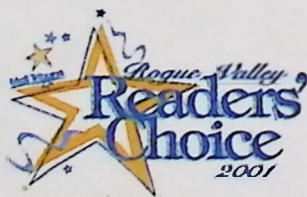


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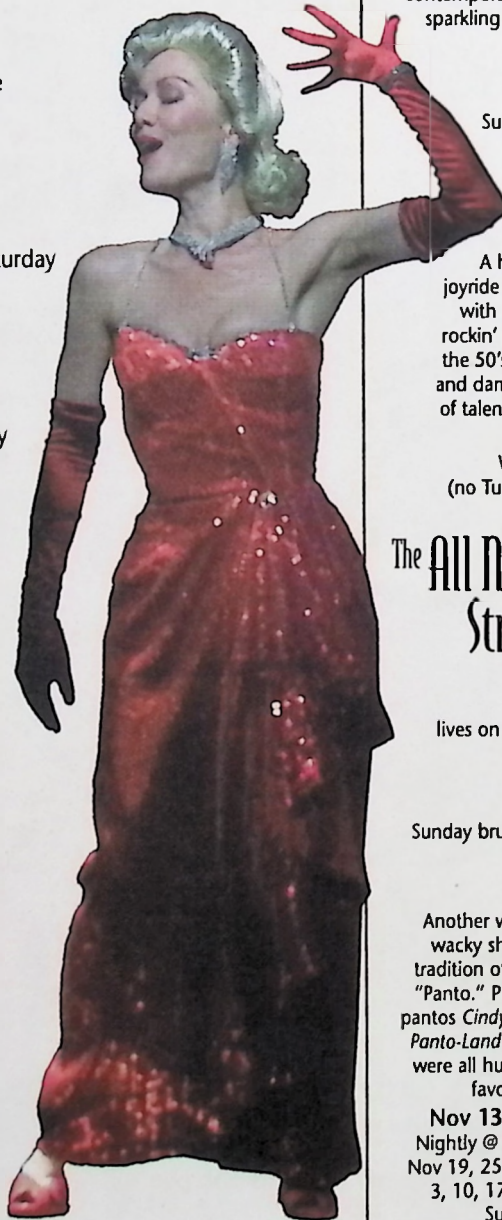


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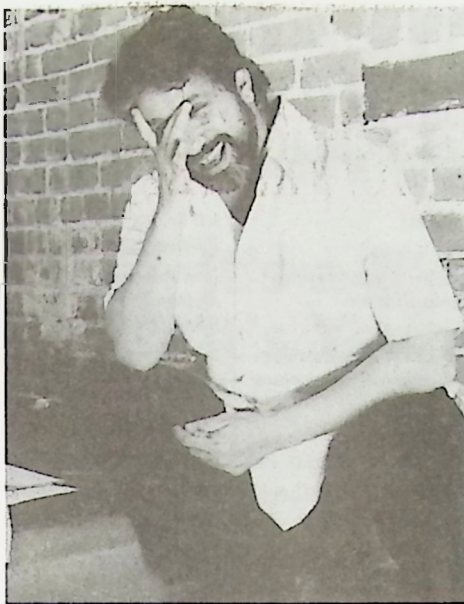
Nightly @ 8:00 except

Nov 19, 25, 26, 28, Dec

3, 10, 17, 24 & 25

Sunday brunch matinees @ 1:00





Blues artist Chris Cain, appearing at the second annual Rogue Valley Blues Festival on January 19 with the Otis Taylor Band. JPR *Rollin' the Blues* host Rick Larsen calls Cain's most recent CD one of the best of the year. See Recordings, page 27 and Artscene, page 28.

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World Wide Web
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ON THE COVER

A classic example of bad art from the personal collection of Ed Polish, rescued from thrift store oblivion (not shown here with its actual frame). See feature, page 8.

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JEFFERSON MONTHLY

JANUARY 2002

Contents

FEATURES

8 Bad Art Takes Flight

Defining what art is—let alone what's good or bad—has always been somewhere between subjective and impossible. A movement is afoot, though, both locally and nationally, which not only recognizes bad art—it seeks it out with reverence and humor. From the Museum of Bad Art to the local Bad Film Society, Lara Florez explores how the limitless possibilities of creativity are freed through the appreciation and creation of bad art.

10 Music at the Center of Courage

In 1967, a drunk driver hit the car in which young Craig Chaquico and his father were riding. Part of his healing from an array of broken bones included playing guitar on the only string his casts allowed him to reach. After discovering the healing power of music then, he's gone on to stardom: first as lead guitarist for the Jefferson Starship; now as a solo acoustic performer. While keeping a busy touring and recording schedule, he finds time to play for the ill or injured, and to be a spokesman for more scientific music therapy. Eric Alan talks with him about how music helps heal, and the experience of giving back.



Craig Chaquico plays for—and with—special-needs children using music to heal.

COLUMNS

- 3 Tuned In
Ronald Kramer
- 4 Jefferson Almanac
Diana Coogle
- 6 Jefferson Perspective
Les AuCoin
- 12 Nature Notes
Frank Lang
- 14 Inside the Box
Scott Dewing
- 15 Feedback
Letter to the Editor
- 16 On The Scene
Marco Werman
- 27 Recordings
Rick Larsen
- 32 As It Was
Carol Barrett
- 33 Little Victories
Mari Gayatri Stein
- 34 Theater and the Arts
Molly Tinsley
- 35 Poetry
Richard Dankleff

DEPARTMENTS

- 13 Spotlight
- 18 Jefferson Public
Radio Program Guide
- 23 Heart Healthy
Recipe
- 28 Artscene
- 36 Classified
Advertisements



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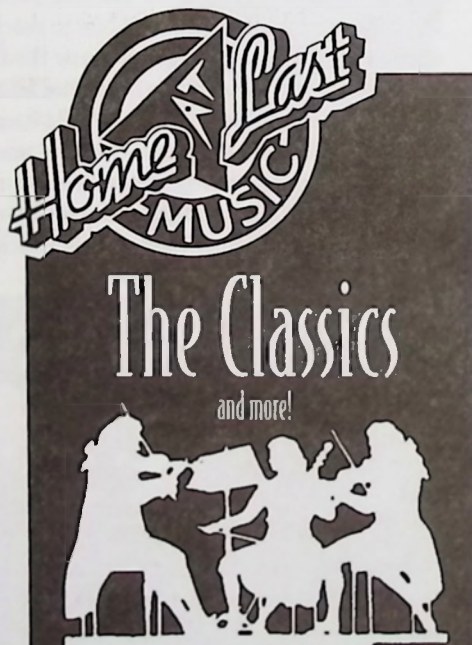


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TUNED IN

Ronald Kramer

It's a Bird! It's a Plane! It's Your Radio Station?

"Satellite radio" has been on the horizon (no pun intended) for much of the last decade, but it was not until this past September that the first radio service operating from satellite began beaming its signal directly to American listeners. Considerable speculation has followed about the impact of satellite radio on the terrestrial radio industry in general and public radio in particular.

Before offering a few comments, let's sketch in a few technical details. Satellite radio operates on different frequencies than regular FM and AM stations (although with FM station signal quality) which means receiving these signals requires a different radio. Because the signal beams directly to the listener from an orbiting satellite, the signal has coverage of virtually all of America and doesn't face the terrain obstructions that limit FM reception, for example. Because the coverage is so wide, however, there aren't many frequencies available and, where terrestrial FM stations number over 11,000, a total of 200 station frequencies have been allocated for satellite radio. These have been divided between two companies, Sirius and XM, each of which offers 100 channels of different radio programming. The Sirius and XM services use slightly different technical standards so, at the outset, the radios required to receive each are different (although the companies are working to achieve compatibility). Sirius, to which the major public radio networks hitched their wagons, has been much delayed and now says it will begin broadcasting in February. XM, whose programming includes commercial advertising, began service in parts of America last September.

Satellite radio is not without technical problems. In large cities tall buildings and some geological features obstruct satellite radio. To combat these null coverage areas, Sirius and XM are planning to use terrestrial booster transmitters in specific locations to fill in these blank areas. It was once estimated that 1,500 boosters, which are not yet installed, would be needed nationally but initial testing suggests that number may be high.

From a financial standpoint, satellite radio seems a reasonably risky venture. The two companies have invested in excess of a half-billion dollars each to launch and use the satellite facilities for their

transmissions. Additionally, they have each undertaken to develop their respective 100 channels of programming partially by creating their own programming and partly by negotiating strategic partnerships (which is where public radio joins the Sirius discussion). Lengthy delays in getting the satellites into service and promotion of radio receiver sales have caused both companies to digest huge operating start-up costs with no operating revenue—all of which must be recouped over time for the companies' investors.

Both services contemplate some type of subscription cost (Sirius postulates a \$10 monthly charge, which is what XM is currently charging). XM additionally anticipates a more heavily advertising-supported programming service while Sirius has said it will not carry advertising. Each service plans to offer a full range of music programming with all music styles and a wide variety of talk/information programming. Like terrestrial radio, the music programming will focus principally upon popular music (various flavors of rock, country and

western, etc.) with a scattering of classical, jazz and other minority taste music and foreign language programming. Unlike terrestrial radio, satellite radio receivers will allow digital display of the names of pieces of music as they are being played. (Once you have that receiver, however, terrestrial stations could also begin offering that information.)

So what does this all mean?

First, I suspect that predictions of the death of terrestrial radio stations have been greatly exaggerated. Terrestrial radio has numerous advantages over satellite radio, not the least of which is the ability to localize its programming (weather reports, public service announcements, news and talk programs covering local/regional themes) which the satellite radio's national footprints don't make feasible.

Second, for better or worse, Americans have been trained to believe that radio and television programming is, or should be, free. Cable service has begun to erode that principle, although many Americans resolutely refuse to purchase cable on the theory that they can get enough of what they want for free, over the air, without purchasing cable service. And, even among cable subscribers, the percentage of Americans who purchase supplementary premium channels is remarkably low and characterized by frequent subscriber cancellations. Other than the voluntary contributions of listeners to public radio (which nationally consists of only 10% of all public radio listeners), the idea of paying for radio on a monthly basis is untried and, perhaps in the minds of many Americans, un-American.

For all of those reasons, I suspect that research conducted for Sirius and XM, which suggests that after five years' service the satellite radio industry would achieve a 20% share of total radio listening anticipates a rosy outlook.

As to competitive factors, public radio remains a noncommercial service which listeners repeatedly tell us is one of public radio's virtues. XM broadly endorses advertising as a revenue model and I suspect that Sirius might well follow that path if subscriber revenue projections prove more difficult to attain than they think. One of public radio's important tenets is our statutorily established noncommercial character, which happily limits such temptation. For those broadcasters who have the choice of carrying as much advertising

CONTINUED ON PAGE 33

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JEFFERSON ALMANAC

Diana Coogle

For the Love of Light

For years during the long, dark evenings of winter, I have lit the main room of my non-electric house (the 10'x12' "one-room cabin" with its stove, sink, writing desk, couch, and bedroom loft) with four kerosene lamps and one little glass oil lamp. I huddle under three lamps at my work space and keep another lit over the stove in the far corner of the room. I carry a lamp with me through the semi-dark when I move from one spot to another.

This year, fed up with the dimness of those winter evenings, I went on a binge. I wanted a glory of light in the house, light behind me as well as in front of me, light always there even when my back was turned. And so I lit candles, and lo! the light shone brightly. The entire room came alive with the bright breath of living fire. The soft, cheerful candlelight was as joyful as a baby's laugh; the gentle flames swayed slightly and flickered with life. The palpable essence of fire as light added a presence to the house that no electric light, bright and practical as it is, could ever produce. The difference between electric lights and candles is like that between a radio and live music or between a telephone call and a visit. So I had light and its side-effect bonus of atmosphere, but it didn't last long. Candles are too expensive to use for light; such exorbitance is beyond my means.

Too enchanted with the effects, however, to give them up, I called on the tradition of Christmas giving and told all my family and friends that what I really wanted for Christmas this year was candles.

And so I got candles for Christmas, dozens of candles—thin tapers, little votives, tall fat candles and short fat ones, cheap candles and expensive, scented ones, hand-dipped candles of dense, subtle colors and commercial candles of almost transparent white, green, red, and blue. As I opened pack-

age after package of candles, exclaiming each time, "Yes! More candles!" people began to discreetly roll their eyes, suspicious of my enthusiasm. But they are those who live with electric lights. They don't understand.

The whole idea of using candles as a primary source of light was so odd people felt they had to warn me about it, too. My son told me he had read somewhere that candles were a major cause of air pollution in the house. I said that seemed of little concern in the face of

kerosene lamps and wood-burning stoves. He agreed with that and added with a hastily suppressed smirk that my house was so drafty candle pollution wouldn't make any difference, anyway. Several people warned me of the dan-

ger of fire, which is true: cats' tails brushing across the open flames easily burn, filling my nose with the stench of singed hair.

I have used my Christmas candles exactly as I had planned—extravagantly, for brilliant soft light. Every night I light the four kerosene lamps and the one oil lamp, then add to that, seven taper candles, two votives, and one long-burning fat candle. I go through more than a dozen candles a week. At this rate, I'll burn up all my Christmas candles long before winter is over. But it doesn't matter. I have loved the house in full candle-light, and when I return to the dim shadows of the four kerosene lamps and one oil lamp, my memory of the candlelit beauty of my house will keep a residual glow there for many months to come.

This essay comes from Diana Coogle's new book, *Living with All My Senses: 25 Years of Life on the Mountain*, which is available for \$14 from Laughing Dog Press, P.O. Box 3314, Applegate, OR 97530, or at local book stores.

“
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JEFFERSON PERSPECTIVE

Les AuCoin

With Hatcheries, A Sucker Is Born Every Minute

For anyone wanting to understand the blood fight spilling across the Pacific Northwest over hatchery fish versus wild fish, it comes down to this: A sucker is born every minute. At least, that's what the development industry is banking on.

They want you to accept the removal of wild Pacific salmon from the Endangered Species List so that the survival of these stocks will no longer impede their efforts to get the highest commodity value from Northwest watersheds and ecosystems. The way to do it? Pretend that hatchery fish are no different than wild fish and create a false sense of abundance. Industry and private property abusers love publicly funded hatcheries because they don't have to pay for them, but more importantly, hatchery fish relieve them of the responsibility to effectively protect habitat.

If they get their way, wild creatures that have evolved for tens of thousands of years will exist only in memory books because the rivers and streams of their birth will have been dammed, deforested, diverted, channelized and smothered in suburban sprawl.

The developers have found a friend in Judge Michael Hogan, who is a lawyer, not a fisheries biologist or a geneticist. Yet he recently ruled that there is no difference between a hatchery Coho salmon and a wild Coho salmon.

His decision has triggered a full court press by pro-development lawyers who have been almost tripping over themselves to expand the hatchery ruling to cover other endangered salmon species, the wild populations of which border on extinction.

The developers' mantra? "There's no genetic difference between a hatchery fish and a wild fish." They're banking that you won't bother to understand genetics until its too late and the pesky wild fish are out of the developers' way forever.

A geneticist with no commercial axe to grind will tell you a quite different story: No two individuals of any species are genet-

ically alike. Period.

The genetic differences within the DNA of thousands of wild stocks, or races, have helped them survive for millennia in Northwest tributaries—despite droughts, floods, volcanoes, earthquakes and ocean conditions that ebb and flow.

Hatchery fish, on the other hand, are produced with eggs that represent only a fraction of the gene pool of their wild cousins. This makes them much more vulnerable to disease or eradication by a cataclysmic event. Plus, some of them cost up to five hundred dollars apiece to produce.

Development interests dispute this, of course. They hire their own scientists to offer up "scientific studies" to support their designs. One guest speaker in my Southern Oregon University class this fall cited a study financed by his property rights organization in which the author helpfully held that "dirty water helps fish."

One of the problems for Northwest residents is that "junk science" is bandied about in competition with independent science—science that seeks truth, not a predetermined outcome designed to advance a political-economic goal.

If you want authoritative science on hatcheries, go no further than the National Research Council, an arm of the National Academy of Sciences. Its 1996 report, *Upstream: Science and Society in the Pacific Northwest*, unequivocally linked the salmon's survival to genetic diversity.

"Sustained productivity of anadromous salmon in the Pacific Northwest is possible only if the genetic resources that are the basis of such productivity are maintained.

"The continual erosion of the locally adapted groups (wild species) that are the basis of salmon reproduction constitutes the pivotal threat to salmon conservation today."

The report concluded, "[Our]...recommendations about hatcheries, fishing, and habitat rehabilitation are founded on the importance

of maintaining appropriate diversity in salmon gene pools and in population structure, which has not been adequately recognized."

This is not a new discovery. As early as 1928, a US Bureau of Fisheries study of Columbia River Chinook held that: "The fish belonging to any given tributary enter the river from the ocean at a definite and characteristic time. This is...important, as it gives additional evidence of the existence of local races in the tributary stream and shows that each race is present in the main river only a comparatively short time. Knowing, further, that each race is self-propagating, it becomes perfectly apparent that all parts of the salmon run in the Columbia River must be given adequate protection if the run as a whole is to be maintained."

One would think that fisheries managers would act on such august advice. But it has been difficult for agencies such as the Oregon Fish and Wildlife Agency (ODFW), the budget of which depends on income from licenses from fishermen who expect a fish on their line for their investment, and hatchery fish fill the void.

Yet ODFW's own publications show that the agency knows better. In its 1985 *Northwest Hatchery Newsletter*, the agency revealed:

- The release of hatchery coho juveniles was intended to restore wild Coho.
- The release of hatchery Coho increased juvenile densities by 50 percent.
- The decrease in wild juveniles was 50 percent.
- Numbers of adult spawners did not increase in stocked streams.
- Numbers of juveniles in the next generation declined by 46 percent in stocked streams.
- "We concluded that release of hatchery Coho [juveniles] into coastal streams has...hurt Coho populations rather than helped them."

So here's the deal you're being offered: eliminate wild fish to permit the Californication of Oregon. And you get to pay for it with tax-supported hatcheries that produce fish that may not survive.

It's your call.



Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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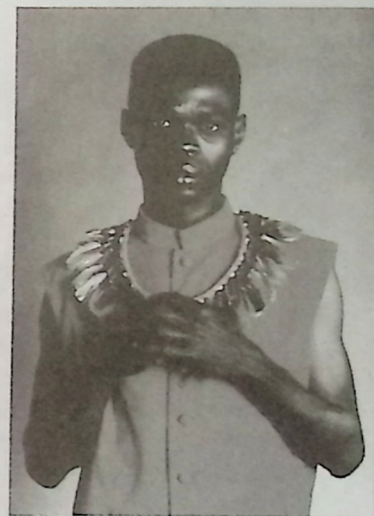
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Bad Art Takes Flight

*Locally and nationally, an odd
enthusiasm for the awful is soaring.*

*The question is:
what's so good about bad art?*

By Lara Florez

On a local retail shelf, a reindeer holds a sign, "Will work for cloning." Amid the tinny electronic show tunes and made-in-Taiwan Americana, you don't have to look far for bad art. Shhh. Step quietly through most suburban living rooms, peek in car windows in the parking lot. Walk the gauntlet in your local mall or super-shopping store. Bad art is all around us, a participant in our unconscious way of life. Bad art pretends to be simple in its preconceptions. Bad art beckons, threatening artists with its siren call. Bad art is sneaky, bad art is blatant. Enter any thrift store and you will find the unwitting relics of art gone awry. Open your eyes to what surrounds you and you may just find that while some is artful, most is bad.

When we open to an appreciation of the worst we unlock the portal to the best.

My interest in bad art comes from a desire to create it, a chance I am admittedly undertaking in the writing of this article. I am intrigued by the fact that bad art is so present, yet so elusive. I, like most, have spent my life surrounded by bad art but I was never really aware of it. Bad art lingered unannounced, like that Zen trick of the thought you are not supposed to think. It did, that is, until I came across an article last May about a couple in Minnesota who started a Bad Art Night—a weekly art creation orgy with wine and stunted crayons. This naming of that which previously had no name for me tipped an iceberg of information; I find that bad art is slithering through the underground of the art world,



Another important work in the unintentional Bad Art movement, from the collection of Ed Polish.

from the Museum of Bad Art in Boston, to the Bad Film Society in our own State of Jefferson. Bad art is being adopted into the families of people everywhere with a lopsided grin and dangerous lack of inhibitions. Bad art has become downright cool.

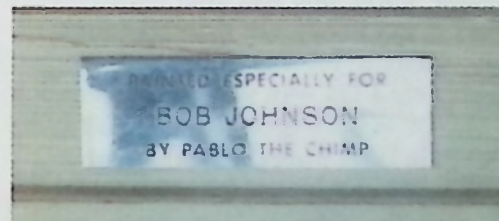
But what is bad art, exactly? *Merriam-Webster's Collegiate Dictionary*, Tenth Edition, defines art as "(4a) the conscious use of skill and creative imagination, esp. in the production of aesthetic objects; also: works so produced." Hmm. This could beg the question of whether bad art is art at all.

But of course, art by definition defies definition. Moving on, I found the description of bad to be more insightful, with definitions ranging from "unable to reach an acceptable standard" to "unfavorable, not fresh, mischievous, disobedient, morally objectionable, inadequate, disagreeable, serious, severe, incorrect, faulty, unhealthy, diseased, invalid and void."

Well, then. When you mention the words bad art in local circles, one name inevitably rises to the top of the heap. Ed Polish is a local businessman with affection for all things creatively bad. A prominent member of the Bad Film Society, collector of bad art and bad literature, with an annual radio program titled "Sleazy Listening," Ed lives the bad art life. In a house outside Ashland that has been featured on the Home and Garden Network's "Weird Homes" program, Ed and his partner Victoria live surrounded by art both good and bad. In a relationship that Victoria describes as "Hello Kitty meets Godzilla," her lyrical paintings and sculptures stand in stark contrast to Ed's pop artifacts. The collection includes a series of three crayon-rendered cockroaches by a mental patient, a small smeared painting by a monkey, several creepy big-eyed kid paintings, and a casual mention of a warehouse containing more.

"I even have bad architecture," says Ed as he turns on the chandelier in his swanky red velvet wallpapered bathroom. Architectural designs for a nightclub planned by Liberace complete the look. "This is the only room in the house we haven't redecorated."

Once my eyes recovered from the visual assault of swirling red print, I asked Ed my burning questions, "Where does bad art come from, and what does it mean?" Ed pulls a book from his office shelves, *Thrift Store Art* by Jim Shaw. Bad art has its own book?



A kitsch masterpiece of uncertain origin, apparently painted by a chimpanzee.

"Jim Shaw is actually a very respected and famous contemporary artist. His original work uses pop culture to make fine art. Supposedly he collected all of these paintings from thrift stores, and he did exhibit them in a traveling show. Some are actually quite brilliant. I find my art at thrift stores, mostly. But it's not easy to find really good bad art." Ed scans his bad literature shelf for novels to illustrate his point. He pulls out two titled *Freak Show* and *The G String Murders*, respectively. "The thing about bad art is that it's not intentional. Like with the Bad Film Society, we watch films that are interesting and fun. What makes them interesting and fun is that they weren't made to be bad. We appreciate the unintentional humor in that."

But why bad art? What is so attractive about this variable

CONTINUED ON PAGE 17

Music at the Center of Courage

After music helped launch a journey from the hospital to stardom, Craig Chaquico uses his guitar and experience to return a great gift and advance the cause of music therapy.

By Eric Alan

In 1967, a doctor named Elizabeth was charged with the care of a 12-year-old boy who, along with his father, had been hit by a drunk driver. As a woman doctor, she was still somewhat of a rarity in the medical world. She was even more of a rarity in her knowledge that—beyond all the standard medical procedure that could help a kid with two broken arms, a broken wrist, a broken thumb, a leg broken in three places, and other assorted injuries—she recognized music would be a healing force for him. In an era when trust in technology reigned supreme, she encouraged him to play his guitar as part of his recovery process, even though, with multiple casts, he could only reach one string. His father encouraged him, too, relating stories of guitar great Les Paul, who also overcame a terrible car accident with the assistance of medical care and music. He promised his child a Les Paul guitar as a reward for successfully completing physical therapy.

That child was Craig Chaquico, who now has thirteen gold and platinum records to his credit. By age sixteen he had not only recovered—he was the lead guitarist for the Jefferson Starship, beginning a twenty-year ride in that famed vehicle. Since then, he's launched a highly successful solo career with Grammy-nominated acoustic instrumental music, including a song—"Center of Courage (Elizabeth's Song)"—based on that one-string song he composed in his time of hospitalization. This past year, he made the State of Jefferson home, in time for his own son to begin the school year here. Throughout his long musical flight, he's kept the healing power of music in the foreground of his life. While keep-



Craig Chaquico at age 12, recovering from a collision with a drunk driver with the aid of his first guitar.

ing a busy touring and recording schedule, he also completes the circle by using his own music to help inspire and heal others. "My gift is to be able to give back the gift that was given to me," he says. As well as playing for victims of accidents such as his own, Chaquico has played for a wide range of recovering patients. "I've played for geriatric patients, pediatric patients, psychiatric, autistic, Alzheimer's patients, Down Syndrome patients. Every experience has been different, but every experience has showed me that music can be a positive thing in any of those environments." It was a return to play for kids on the very same ward where he recovered, he says, that first introduced him to music therapy being practiced as a formal discipline.

As a scientific medical approach, music therapy is a new practice with ancient roots. The American Music Therapy Association (AMTA) notes reference to the healing power of music in the writings of Aristotle and Plato; Chaquico also points to Native American medicinal uses of music, among other historical contexts.

However, as a modern medical practice following a scientific method of study and use, only the last fifty years have brought it forward. It rose into science following the American experience of the last century's world wars, when musicians came to veterans' hospitals to play for those suffering war traumas. The positive effect of music on those patients proved the power of music; but it also evidenced a need for more in-depth research and training in order to maximize music's healing effect. The first music therapy degree program was created at Michigan State University in 1944—

nearly seventy other institutions of higher learning have followed suit since. The National Association for Music Therapy was founded in 1950, and the American Association of Music Therapy in 1971. They merged in 1998 to become the AMTA. Other related institutes have begun to appear as well, including the Institute for Music and Neurologic Function (IMNF), directed by the famed neurosurgeon and author Dr. Oliver Sacks, along with Dr. Concetta Tomaino.

Dr. Sacks himself testified on the subject before the Senate Special Committee on Aging, relating the results of scientific findings: "The power of music is very remarkable... One sees Parkinsonian patients unable to walk, but able to dance perfectly well or patients almost unable to talk, who are able to sing perfectly well... I think that music therapy and music therapists are crucial and indispensable in institutions for elderly people and among neurologically disabled patients." Research has shown the ability of music to jog memory and increase periods of lucidity in Alzheimer's patients, among other documented effects with the aged. On the other end of the age spectrum, music has been demonstrated to enhance many developmental skills, assist in pain management, stimulate cognitive function and more, in children ranging with Down Syndrome, Tourette Syndrome, Attention Deficit Disorder, Pervasive Developmental Disorder, and even cancer. Music therapy has also been shown to be effective with some mental health patients resistant to other treatment methods, in part because of the familiarity, predictability and security which become associated with it. It can be used in a variety of ways, instrumental and vocal, through a variety of guided music experiences such as improvisation, receptive listening, songwriting and other creative approaches.

Music as therapy is not a cure in itself, but it can be used an adjunct to make more traditional medical approaches more effec-

tive. Craig Chaquico explains: "They've shown that music can inspire people through the physical therapies that are often painful and difficult. It can also calm patients down with less side effects than drugs sometimes... There's something about music that can even affect unconscious people." It's been documented that



Craig Chaquico (holding guitar) with musical collaborator Ozzie Ahlers, motorcycle driver Elmer, and paralyzed drunk-driver accident victim Lee, celebrating Lee's release from a Minnesota hospital.

music measurably slows the heart rate and pulse of patients undergoing surgery.

Despite the increasing body of scientific work which documents the power of music, its medicinal use is still beyond the worldview of many doctors. It even had to pass the scientific, skeptical part of Chaquico's mind, despite his own experiences. "I'm a little skeptical of what can't be proven or repeated. But I've come to realize that absence of proof is not proof of absence, with a lot of these metaphysical things... A lot of skeptical doctors are still out there, but there's also been a lot of skeptical doctors who have had their minds changed. I haven't seen people really believe in music therapy and then turn around and go, oh, now I've seen it, it doesn't do anything. I have seen the opposite."

Chaquico is the first to say that it's trained music therapists—which he is not—who are doing the true work of music ther-

apy. Still, musicians like Chaquico can play a vital role in the music therapy movement by participating in the process directly, and by serving as highly visible spokespeople for the cause. Another musician giving his time and effort to raise awareness (and money) for music therapy is former Grateful Dead percussionist Mickey Hart, who serves as a board member for the Institute for Music and Neurologic Function, and who recently performed benefits for IMNF along with Afro-Cuban band Bembe Orisha. In writing about the reason for his belief and involvement, Hart says simply, "I have long believed that music is the 'skeleton key to sacred space.'"

From years of playing for patients and speaking about music therapy on stage, Chaquico has both heard and told stories of music's great healing effect. Among the events that stand out in his mind is one in his home town of Sacramento, where a recovering young cancer patient came up and played drums for a song with Chaquico's band—using drums donated to him by Chaquico. "A lot of times I'm able to donate guitars and instruments to the place I play," he says. "So I can leave something behind—like the Lone Ranger. There's a silver bullet and three chords and a cloud of dust!" He laughs, but as ill children's parents in Sacramento pointed out, music is in contrast to most other hospital therapy that kids receive, because most hospital attention—although central, essential and positive—also involves pain and invasive treatment. Sometimes music simply offers escape, a valuable change of focus, as it did after Timothy McVeigh's bomb ripped Oklahoma City. "I played for the Oklahoma City kids right after that happened," Chaquico recalls. "Some of those kids still had glass embedded in their faces." He played one of his songs which is associated with the flight of eagles, telling the story of it first. "During that song, at least for a few moments, they were able to close their eyes and literally put their hands out and they pretended they were

CONTINUED ON PAGE 31

A Nature Notes

S A M P L E R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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NATURE NOTES

Frank Lang

Cluster Flies

When I got back to my office after Christmas break, I hoped they'd be gone, but they weren't. They used to amuse me. After years of shooting them off the windows with rubber bands and swatting them with whatever was handy (student papers, rolled up quizzes, or missives from the dean), I realized it just wasn't sport. It was about as much fun and sport as I had groundsluicing flightless game farm pheasants on the breaks of the Rogue River at White City. Kind of like the lunker pellethead hatchery trout that fly fish-erpersons try to catch in the so-called Holy Waters below Lost Creek Reservoir. Hate to tell you this, but those waters were only holy when there wasn't any dam. The fish were native, and you weren't sure what you were going to catch.


My office sport involved the murder of a few hundred of the thousands of flies that gather together to pass the winter under the tile facade on the Science Building at Southern Oregon University. The smaller is a larger native version of *Drosophila melanogaster*, the famous fruit fly of genetic research. We infer much of what we know about the transmission of genetic traits from generation to generation in a variety of animals, including humans, from studies of these small honey-colored flies. They are good research subjects because we can control who mates with whom, there are large number of traits to study, enormous numbers can be grown in small spaces and their huge salivary gland chromosomes are easy to study.

The other fly is much larger. At first I thought they might be house flies. But no, they are larger, slower, hairy, darker, and not much sport to kill. Our entomologist, Dr. Coffey, told me they were cluster flies that accumulate in human habitations in enormous numbers to overwinter.

Cluster flies have some pretty creepy relatives. Bluebottle, screwworm, blow flies, and the Congo floor maggot are members of the same family. These products of creation infest flesh, carrion or living. The Congo floor maggot prefers human blood.

Cluster flies are a little more benign, unless you are an earthworm. They spend their adult lives visiting flowers and sunning themselves, mating and laying their eggs, not in sheep's nostrils or dead mice, but in the soil, a few at a time. Starting in April the larvae hatch and wait for a passing earthworm. The larva penetrates the unlucky earthworm through or near its male

genital opening. Then the maggot grows, consuming the helpless, hapless worm in the process. In about two weeks the larvae exits the still-living but depleted worm to pupate in the soil. After a month and a half or so, the pupae hatch and a next generation of adult flies appears.

As many as four generations can appear a season. The last generation is the one that appears in the Science Building to hibernate. Other than unsightliness, my cluster flies cause no major problems. They don't spread disease or root around in living flesh. If I were an earthworm though, I'd keep it zippered, and if I ever go to the Congo I am certainly staying off the floor. 

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Blind Boys of Alabama & Baaba Maal

By Maria Kelly



The Blind Boys of
Alabama

In a month that celebrates Martin Luther King day, it feels appropriate to continue the One World Performing Arts Series with two performances that celebrate cultures born from the roots of Africa. One features an internationally acclaimed African musician from Senegal, and the other a beloved African-American gospel group from Alabama. Both are inspired by a spiritual and humanitarian tradition and carry a great vision for peace, freedom and unity in their music.

Certainly, the spirit of Martin Luther King's vision will be strongly felt when the Blind Boys of Alabama perform on the anniversary of his birth, January 15th, at the Southern Oregon University Music Recital Hall. Though Gospel music traditionally carries a Christian message, The Blind Boys of Alabama extend that tradition to embrace all those who celebrate the eternal spirit of life. Due to the positive energy generated by their performance, they will most likely transform the Recital Hall into a heaven rocking, jubilation generating Alabama church house on a Sunday morning!

Clarence Fountain formed the Blind Boys of Alabama with some fellow students in the glee club at the Talladega Institute for the Blind in Alabama in 1939. After sixty two years of performing together, the Blind Boys still present rejuvenating gospel shows that combine soaring harmonies and electrifying music with a stage show that is both ecstatic and dignified. The Blind Boys of Alabama currently feature three of the original five members - Clarence Fountain, George Scott and Jimmy Carter. Their path has not been an easy one, but their belief in the spirit of the message in their songs has carried them through to great success. Over the years, they have recorded nearly two dozen albums for numerous

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labels, have been acclaimed as one of the nation's top gospel acts, and reached an even wider audience through their Obie winning performance in the off-Broadway *Gospel at Colonus* in 1994.

Their most recent release *The Spirit of the Century* continues the adventurous spirit they've incorporated into their music for years. They honor their traditional roots but strike bold new paths recording songs by Tom Waits, Ben Harper and the Rolling Stones. It's sure to be an ecstatic night of song and spirit when the Blind Boys of Alabama return to the Rogue Valley.

Later in the month, Senegalese superstar Baaba Maal will bring to life the spirit of Africa at the SOU Music Recital Hall on January 30th. Baaba Maal considers himself a man with a mission that extends beyond his music. He considers himself a spokesperson for Africa, often addressing the social and political ills of Africa in his music while emphasizing a call to unity and peace. His lyrics often incorporate messages of empowerment, enlightenment and peace. He is famous for his remarkable voice and his brilliant stage shows (he headlined *Africa Fete* at Britt a few years ago). He tours the world frequently as a musician, and also as a representative of the United Nations Development Program speaking out on the issue of HIV/Aids in Africa. He often credits his beloved mother with giving him a broader and more sympathetic view of the world. She was a musician who educated her son in their native musical forms and encouraged him to value intelligent and thoughtful lyrics.

For years, he has mixed modern sounds with his native Fouta tradition. The Washington Post wrote, "he has the soul of blues wrapped in ancient Arab chant." On his new album,

CONTINUED ON PAGE 15

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

In a compromise settlement, the government will be folded into Microsoft Windows XP.

I think airport workers should be federalized and Congress should be turned over to a private group. If they haven't been already.

The popularity of the President, or El Comondante Supremo as he prefers to be called, is holding up, especially since his World Series pitch. (Although I think they gave him the high strike). Should start calling him the "little unit." The first Bush to not bounce the ball to the plate.

A U.S. agreement with Russia allows the testing of dress shields. Doesn't violate the underarms treaty.

NASA's Mars probe was about to descend to the Martian surface when it kicked up a reddish powder.

Responding to troubled times, Ronco introduces the Pocket Terrorist.

And a new book reveals that Michael Jackson giggled when Madonna propositioned him—but the chimp was ready to tear her hair out.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



INSIDE THE BOX

Scott Dewing

Protecting Against Internet Insecurity

The Internet was not designed with security in mind. Created by the Advanced Research Project Agency (ARPA, later to be renamed the Defense Advanced Research Project, or DARPA) during the late 1960s and early 1970s, the Internet was intended to link computers across the nation for the purpose of communication. At the time, security was not a big issue because there were only about a half dozen computer systems connected together and everyone using the Internet (which was called ARPAnet back then) knew one another, had Department of Defense (DoD) security clearances,

and probably had a fairly good level of trust with their colleagues. As the Internet grew from a small community of DoD computer scientists to a massive global community embracing everyone from computer scientists to manicurists, the underlying, unsecure methods of having one computer talk to another computer didn't change a whole lot, which is a bit of a problem for those of us who don't trust everybody out there.

The Internet is not a one-way street. Many users seem to forget that while their computer is connected to the Internet, the Internet is also connected to their computer. This means that anybody with Internet access can potentially access resources (such as files, email, etc.) on other computers connected to the Internet. To compound this problem, most personal computer operating systems (such as Win...okay, I won't mention any names) are not designed with security in mind. Unsecure operating systems are more the result of marketing plans than of botched technical plans. This is because truly secure systems can be much more difficult to use and maintain. In short, you don't get

a PC in every household by making it more difficult to use than it already can be.

Unsecure operating systems combined with the open architecture of the Internet creates some serious security issues. For businesses, the consequences of this scenario could be disastrous. If a corporate network becomes compromised, it could result in the theft of sensitive company information (such as product plans or marketing strategies) or the complete shutdown of the network due to a Denial of Service attack or a computer virus, resulting in financial loss due to inoperability and therefore a

lack of productivity. For home users, having their computer compromised could result in the theft or loss of sensitive personal information, such as emails, correspondence or financial data.

A firewall can be used to combat these security holes. The term "firewall" actually comes from the construction industry, in which context it refers to a physical fire-retardant barrier. When it comes to networking, the term firewall refers to a system designed to prevent unauthorized access to or from a private network. Firewalls can be hardware or software based, or a combination of both. Firewalls are frequently used to keep unauthorized users on the Internet from accessing computers on a private network. In this scenario all data entering or leaving the private network passes through the firewall, which examines all data and blocks that which does not meet previously specified security rules and criteria. If configured correctly, firewalls can do a fantastic job of protecting a private network from the Internet. That doesn't mean that they can't be hacked by some crafty hacking or a

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brute-force attack. The first rule of computer security is that any system can potentially be compromised. When asked, I often explain firewalls as being analogues to a bouncer, let's call him Bubba, standing outside a private night club. Bubba receives a previously determined set of criteria as to who can enter the club, such as a list of names. In this way Bubba can determine who can come in and who stays out in the parking lot. Bubba does a good job, but that doesn't guarantee that he couldn't be overcome by brute-force or cleverness and an unauthorized person would then be able to enter the private club.

Hardware based firewalls can be expensive and difficult to configure, putting them outside the budget and technical acumen of most home and small business users. I often get asked as to what alternatives there are for home users or small business with high-speed, broadband connections to the Internet, such as cable modems or DSL. If you just have just one computer connected to the Internet, your cheapest solution is personal firewall software. Without delving into a product review, there are a number of these products commercially available that will provide a decent level of firewall protection. My personal favorite is ZoneAlarm because it does a good job, is easy to use, and most of all, it's free. For connecting multiple computers to the Internet via a single broadband connection, a simple router is a cost-effective solution. Though not a true firewall, a router can do Network Address Translation, or NAT, which automatically provides firewall-style protection without any special configuration. NAT only allows connections that are originated on the inside of a private network. This means, for example, that an internal computer can connect to an outside computer, such as a web server, but an outside computer would not be able to initiate a connection to a computer inside the private network. I think of NAT as being like a receptionist at a large company. Let's say you have left instructions with the receptionist not to forward any phone calls to you unless you request it. Later on, you call a client and leave a message for that client to call you back. You then tell the receptionist that you are expecting a call from this client and to put them through when they call you back. The client calls the main phone number to your office, which is the only number the client knows. When the client tells the receptionist that he or she is looking for you, the recep-

tionist forwards the call to your private extension. NAT works like that except that it uses IP addresses. IP addresses are critical for allowing devices on the Internet to communicate with one another. Basically, they're like physical addresses for homes or offices. Just as physical addresses help direct people to their desired destination. IP addresses help direct data traveling on the Internet to its desired destination. With NAT, a publicly known address is assigned to a port on the router that is connected to the Internet. Computers on the private network get assigned private addresses that only the NAT router knows. In this way, all data going out to the Internet comes to and from only one publicly known IP address. The private addresses remain unknown. Just as in the example of the receptionist, if an undesired call comes from a user out on the Internet, a NAT router isn't going to forward it on to your computer. Though certainly not hack proof, NAT does a reasonable job of protecting your computer from those cyber-miscreants out there who seem to have nothing better to do than search around for open doors. ■

Scott Dewing works as a consultant for Project A, Inc., a professional technology services firm located in Ashland, Oregon.

SPOTLIGHT

From p. 13

Missing You (Mi Yeewnii), and in this performance, he revisits his West African roots and the poetry of his heritage. With instruments like the kora (African harp) and traditional percussion combined with acoustic guitars, this night will be an aural journey to Nbunk, a beautiful African village by the sea in Baaba Maal's ancient homeland.

Celebrate the spirit of peace and freedom with the One World Performing Arts Series. The Blind Boys of Alabama perform Tuesday January 15th and Baaba Maal with his band Daande Lenol (Voice of the People) performs Wednesday January 30th. Both shows are in the SOU Music Recital Hall at 8pm. Tickets can be purchased at the Program Board Box Office at 541-552-6461 or at Raider Aid in the Stevenson Union on the SOU Campus. ■

FEEDBACK

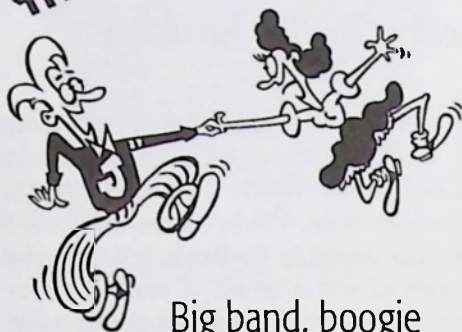
Letter to the Editor

I was disappointed to read Molly Tinsley's assessment of the Greenberg collection which appeared in the December issue. I didn't know this collection had landed in Portland...It is true that Greenberg was a tyrant of sorts. His portrayal in the film *Pollack* was probably fairly accurate. However, an art movement, he didn't make. He just tried to educate a resisting public. Abstract-expressionism was not an individual or isolated American expression, but rather, nothing less than the culmination of Modern art. These painters, unlike so many artists, knew every facet of the development of modern art in Europe. They took these developments, combined them, and produced this totally new and original expression, shifting thereby the center of Western art from Paris, where it had resided for about 200 years, to New York. By brining Modern art to such a climax, they also ended it, and most everything since has been weak in comparison, and without challenge. Artists now belong to no new tradition, and certainly there has been none creative enough to develop a new one. Post-modern generally means "I can't think of anything new." We now get repetitions of what has gone before by artists that don't know it has already been done, or those who feel the only way to get our attention is by shock value. We are beyond shock generally, so they shouldn't waste their, or our, time.

The Greenberg is in a museum where it belongs, with other paintings which are rooted in the developments of Western art. That we should have this collection close is a wonder. It will engender the real excitement of an art based on historical precedent rather than the lesser interest of self-expression without any connection to that stream of history.

Dick Warren
Medford, OR

AMERICAN RHYTHM



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woogie, rhythm & blues,
funky old soul and
the roots of rock 'n' roll...

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Rhythm & News

The Jefferson Exchange with Jeff Golden

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leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



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"GLOBE" ON THE SCENE

Cara Gavin McGowan

Behind the Scenes with Marco Werman

Marco Werman is senior producer and host of "the Daily Global Hit" for PRI's *The World*, the international news magazine co-produced by WGBH/BBC/PRI, which is aired each weekday at 2 p.m. on the News and Information Service of Jefferson Public Radio. Cara Gavin McGowan of WGBH Magazine recently cornered the busy man-about-The-World recently with a few queries.

WGBH: What brought about your interest in world music?

Werman: My parents opened up my ears to a wide variety of music.

Classical because they were parents. But also folk, jazz, and Brazilian. I think one of the most important things I heard as a child was my folks' multi-volume *Riverside History of Classic Jazz*. The very first cut on the first record was Congolese drums, and then the following songs slowly unveiled the evolution of jazz. My five years in West Africa - first with the Peace Corps, then as a freelance writer - completely blew my ears open to just how much you miss by living in a country where Anglo-American music dominates everything and you don't force your ears to wander.

WGBH: How do you find the artists you profile? Do you generally establish a rapport with them or do your deadlines prevent that?

Werman: I read a lot of music magazines from France and England, but I also constantly scan the news wires. Music plays such a big role in the news. Every news story has a soundtrack. You just have to find it. My job consists of opening a musical door to the news, or opening a newsy door to music. During the war in Kosovo, I did a piece on Ceca, the wife of the now-dead Serbian soldier named Arkan. Ceca is

a singer on the scale of Cher in Serbia. Ceca's music isn't that compelling, but there was a news story to tell, with her music as a backdrop. In the case of French-Congolese hip-hop band Bisso Na Bisso, an interview with the lead singer directed me to two fascinating stories. One was about the cultural disconnect the band members

feel, not having any strong connection to either France or Congo. The other was about the band's hero, a little-known Congolese composer and political activist named Franklin Boukaka who was killed during a coup in Congo in the '70s.

WGBH: What do you most hope listeners - American and otherwise - will gain from the *Daily Global Hit*?

Werman: I think music speaks a language that makes people listen. I hope the music grabs the listeners and draws them along to better understand news and history. In the process I hope they discover some really cool musicians and tunes.

WGBH: World music's popularity seems to be on the rise in the States, especially music of African or Latin derivation. Can you offer an explanation?

Werman: African and Latin musics have such accessible beats, and so much of what we know already in pop music relies a lot on those two roots. Blues became very popular in the late 1970s because rock fans got bored of rehashes of The Rolling Stones and The Beatles, so they just cut closer to the root of the music they loved. Now, music lovers are casting their nets wider. From there, it's a discovery process, peeling away at the onion and finding some magical performers. I also think that communication, and especially the Internet, have made the world a much smaller place. If you live in a house where suddenly it's

“
MY JOB CONSISTS OF
OPENING A MUSICAL DOOR TO
THE NEWS, OR OPENING A
NEWSY DOOR TO MUSIC.”

easier to move from room to room, chances are pretty good that you're going to go exploring.

WGBH: Do you travel extensively in search of "Global Hits?" Or do you log a lot of time on the Internet?

Werman: I take a couple of trips a year. The Worldwide Music Expo, WOMEX, is a fantastic place to meet musicians and movers and shakers in the area of global music. It started as an initiative by European countries to promote musicians from around the globe. Europe is much further ahead of the United States on this count. But we're slowly catching up. That doesn't mean I'm going to stop travelling. Nothing beats going into a record store in Rio de Janeiro or Tel Aviv, interviewing the owner, and walking away with a bunch of great CDs.

WGBH: What do you envision for the Daily Global Hit in the future?

Werman: I'd like to set more stories in the countries of the musicians we profile on the program. There's a comfort level they find when they're in their own homes, and it's easier to understand how the world that surrounds them there affects the way they make their music. It's great to speak to Hugh Masekela in our Boston studio, don't get me wrong. But he just returned to South Africa after being away for some 20 years, and I would love to have him take me around to the places he jammed at when he was a young musician and the places he couldn't jam because of apartheid. I think our listeners would love to hear that, too. ■

BAD ART *From p. 9*

surge of all things found and tacky? "My generation grew up in the fifties and we have been so inundated with media. Generations today are even more awash with media influences. We are constantly striving for something interesting. The whole concept of irony takes over, and there's humor in this. I use bad art in my business, this bad fifties style and bad humor." Ed hands me a catalog for his company, Ephemera (which the inside cover indicates is a fancy word for trash). I flip through pages of buttons, magnets and stickers, connecting the influence of bad art into a well known but little traveled corner of the human psyche.

If there is one thing bad art is mostly not, it's elitist. Bad art is accessible in its proliferation, affordable both at the Goodwill and at Wal-Mart. Like it or not it, it's a part of our shared cultural history, our childhood memories. Whether through *Mad Magazine* or Aunt Lillie's terrible oil landscapes, most of us have lived with and participated in bad art at some point in our lifetime. What does bad art do for art itself, for those that create and those who want to? When we are free from the confines of making good art, what do we find?

What I've discovered is a root connecting other purveyors of bad art, Ed Polish included: bad art is fun, wickedly fun. The kind of fun that can include everybody willing to laugh. It is the joy of witnessing unlimited creative potential, either your own or someone else's. Bad art represents not one (off) color in the spectrum, but rather all possible colors in every combination. One way I've discovered this is through the Museum of Bad Art, which was founded in Boston in 1993. Its slogan is "art too bad to be ignored"; it claims that the unifying feature of the art on display is "that special something that sets [it] apart from the merely incompetent." MOBA doesn't just collect and exhibit bad art; they celebrate and create with bad art. Their website features projects like "Awash With Bad Art," featuring the world's first drive-through art gallery and car wash, where the artwork was shrink wrapped in cellophane and placed in the car wash itself,



Bad Art critics give two thumbs up to the excessive eye size and the gratuitous American flag.

BAD ART IS
ACCESSIBLE IN ITS
PROLIFERATION,
AFFORDABLE BOTH
AT THE GOODWILL
AND AT WAL-MART.

for easy viewing as drivers rolled through. Or "Art Goes Out the Window" where the entire MOBA collection was transported to Cape Cod and hung from pine trees. Or, "Fine Wine/Bad Art" (it takes a lot of fine wine to appreciate bad art); or the "MOBA Reject Auction." The creativity is endless, the energy contagious. There is no readable pretense on the MOBA site. It is freeing in its embrace, and that kind of freedom is inspiring.

I want to start a Bad Art Night locally. My vision ranges from an intimate soiree to a rented gymnasium, kraft paper and homemade play dough. Bad art is a shared experience, and the acknowledgment of this has the potential to shake the foundations of our increasingly isolated lives. Coming together over a hazardous color scheme, blurring the already run-together lines of artist and anarchist, creator and appreciator, and most of all opening to laughter at the whole muck. Doesn't that sound like a remedy for just what ails you?

So, go ahead, indulge your senses. Feel the badness in your own living, the hazards of your potential creations. It's okay to not have all the answers, to love something discordant, to stand out. When we open to an appreciation of the worst we unlock the portal to the best. Do it together, have some fun, get down on your hands and knees in finger paints, admit your fetish for lawn decorations and late-eighties made-for-TV movies. Bad art, anyone? ■





PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

Begin your 2002 with another year of *From the Top*, a program that showcases the nation's most exceptional young classical musicians. Saturday January 5th we meet a cello duo who met at summer camp and live 2000 miles apart. Recorded at the 2001 Mississippi Piano Showcase in Starkville, Mississippi, January 12th's program features a great line-up of kids from all across the country, including a brilliant 17-year-old clarinetist who performs Weber with virtuosic confidence. On January 19th we'll hear from the Panorama Brass Quintet as well as two other soloists from the Chicago area. And, January 26th's program features young musicians from the Bay State including the harp quintet Band of Angels from Greater Boston. Listen for *From The Top* on Saturdays at 2 p.m. where individual performances are combined with lively interviews, unique pre-produced segments, and lighthearted musical games on the Classics & News Service of Jefferson Public Radio.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

News & Information Service KSJK / KAGI / KRVM

On both the Rhythm & News Service and News & Information Service you can hear *New Dimensions*. This month Huston Smith, considered "the quintessential master of the wisdom traditions," takes listeners on a journey through scientism, ethics, religion and morality. The topics to be explored include why and how our culture is stuck in a tunnel; how an epiphany in Death Valley affected his life; and who the Mysterians are. *New Dimensions*, a program on a diversity of views from many traditions and cultures, can be heard on the News & Information Service Saturday evenings at 8 p.m. and on the Rhythm & News Service Sunday afternoons at 4 p.m.

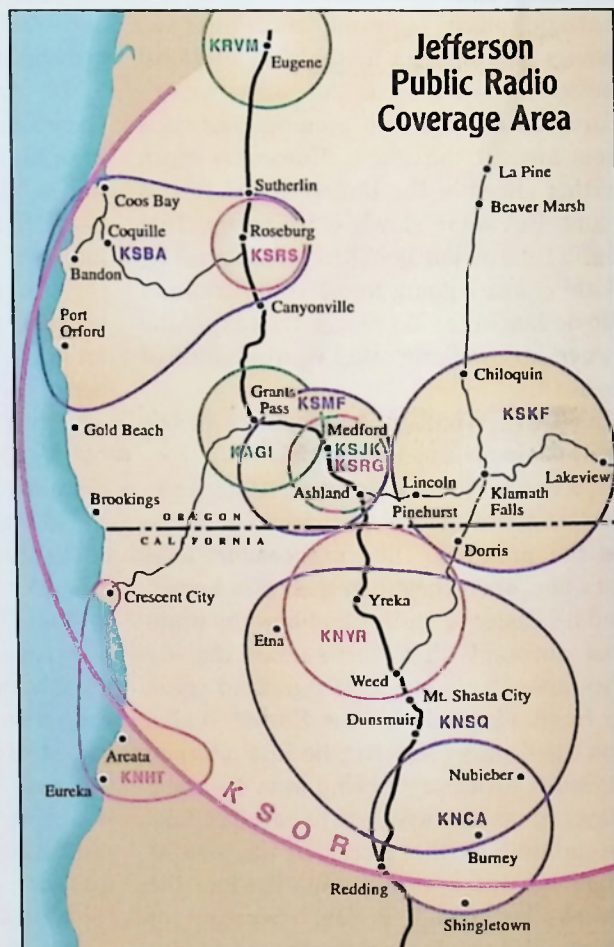
Volunteer Profile: Paul Jorgensen



Paul was born and raised in South Africa. In 1983 he began his first radio show in Rochester, New York. After studying audio engineering in Los Angeles he began working on his first music recording. After sixteen years, six records, two films, a six-month world trip, countless Burning Man festivals, too much audio production work to

mention and four cats, he is now counting his blessings and woodshedding. A closet computer geek at heart, he spends most of his time staring at computer screens working in Pro Tools and authoring websites.

After moving to southern Oregon this year, Paul was overcome with the need to connect the local audience with some tasty late-night mixing. JPR seemed the perfect vehicle, and the Sunday night *Possible Musics* shift seemed in accordance with his hours. *Possible Musics*, he says, is a marriage of all the music left behind in the mess called AOR and Top 40. "It's been an obsession of mine to expose friends to new music(s) that they were not completely aware of. The show is a perfect example of another means to make the connection. It's a blessing to be in the Ashland area with all of these talented people."



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities list-
ed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	Millennium of Music
12:00pm	NPR News	10:30am	St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	Siskiyou Music Hall
4:00pm	All Things Considered	3:00pm	Indianapolis On the Air
		4:00pm	Car Talk
		5:00pm	All Things Considered
		5:30pm	To the Best of Our Knowledge
		7:00pm	State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNBY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	<div>N. CALIFORNIA STATIONS ONLY:</div>	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café	11:00am Car Talk	3:00pm Le Show
8:00pm Echoes	12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	2:00pm Afropop Worldwide	5:00pm All Things Considered
	3:00pm World Beat Show	6:00pm Folk Show
	5:00pm All Things Considered	9:00pm Thistle & Shamrock
	6:00pm American Rhythm	10:00pm Music from the Hearts of Space
	8:00pm Grateful Dead Hour	11:00pm Possible Musics
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KRVM AM 1280
EUGENE

Monday through Friday		Saturday		Sunday	
5:00am	BBC World Service	5:00am BBC World Service		5:00am BBC World Service	
7:00am	Diane Rehm Show	8:00am Sound Money		8:00am To the Best of Our Knowledge	
8:00am	The Jefferson Exchange with Jeff Golden	9:00am Studio 360		10:00am Studio 360	
10:00am	Public Interest	10:00am West Coast Live		11:00am Sound Money	
11:00am	Talk of the Nation	12:00pm Whad'Ya Know		12:00pm A Prairie Home Companion	
1:00pm	Monday: Humankind	2:00pm This American Life		2:00pm This American Life	
	Tuesday: Healing Arts	3:00pm A Prairie Home Companion with Garrison Keillor		3:00pm TBA	
	Wednesday: TBA	5:00pm Rewind		KRVM EUGENE ONLY:	
	Thursday: Word for the Wise and Me & Mario	5:30pm Loose Leaf Book Company		3:00pm Le Show	
	Friday: Latino USA	6:00pm Fresh Air Weekend		4:00pm Zorba Paster on Your Health	
1:30pm	Pacifica News	7:00pm Tech Nation		5:00pm People's Pharmacy	
2:00pm	The World	8:00pm New Dimensions		6:00pm What's on Your Mind?	
3:00pm	Fresh Air with Terry Gross	9:00pm BBC World Service		7:00pm The Parent's Journal	
		11:00pm World Radio Network		8:00pm BBC World Service	
				11:00pm World Radio Network	

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Chevron Texaco Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates January birthday

First Concert

- Jan 1 T Haydn: Symphony in D, *Le Matin*
 Jan 2 W Crussell: Clarinet Concerto No. 1 in Eb, Op. 1
 Jan 3 T Suk*: Serenade For Strings, Op. 6
 Jan 4 F Beethoven: Cello Sonata in G minor, Op. 5, No. 2
 Jan 7 M Poulenc*: *Les Biches*
 Jan 8 T Hummel: Piano Trio in G, Op. 65
 Jan 9 W Liszt: Piano Concerto No. 1 in Eb
 Jan 10 T Respighi: *Fountains of Rome*
 Jan 11 F Castelnovo-Tedesco: Guitar Concerto No. 1
 Jan 14 M Bach: Overture in D, BWV 1068
 Jan 15 T Saint-Saëns: Cello Concerto No. 1 in A minor, Op. 33
 Jan 16 W Bridge: Suite *The Sea*
 Jan 17 T Dussek: Piano Sonata in F# minor, *Élégie Harmonique*
 Jan 18 F Chabrier*: *Suite Pastoral*
 Jan 21 M Khachaturian: *Gayaneh* (Ballet Highlights)
 Jan 22 T Telemann: Quartet No. 6 in E minor
 Jan 23 W Vaughan-Williams: *In the Fen Country*
 Jan 24 T Haydn: Piano Sonata No. 44 in Eb
 Jan 25 F Dvorak: *Czech Suite*
 Jan 28 M Mozart (1/27*): Piano Concerto No. 11 in F, K. 413
 Jan 29 T Delius*: *Paris*
 Jan 30 W Quantz*: Trio Sonata in C
 Jan 31 T Schubert*: Piano Sonata in A, D. 664

Siskiyou Music Hall

- Jan 1 T Moussorgsky: *Pictures At An Exhibition* (Piano Version)

- Jan 2 W Balakirev*: Piano Concerto in Eb
 Jan 3 T Strauss: *Also Sprach Zarathustra*, Op. 30
 Jan 4 F Suk*: *Pohadka*, Op. 16 "Fairy Tale"
 Jan 7 M Poulenc*: *Stabat Mater*
 Jan 8 T Stravinsky: *The Rite of Spring*
 Jan 9 W Brahms: Violin Concerto in D, Op. 77
 Jan 10 T Vasks: *Balsis "Voices"* - Symphony for Strings
 Jan 11 F Gliere*: Symphony No. 3 in B minor, Op. 42 "Il'ya Muromets"
 Jan 14 M Haydn: Symphony No. 45 in F sharp minor "Farewell"
 Jan 15 T Reicha: Symphony in F
 Jan 16 W Sperger: Symphony in F
 Jan 17 T Wolf: Quartet in D minor
 Jan 18 F Grieg: Piano Concerto in A minor
 Jan 21 M Schumann: Piano Sonata No. 1 in F sharp minor, Op. 11
 Jan 22 T Rimsky-Korsakov: *Antar Symphonic Suite* (Sym. No. 2)
 Jan 23 W Clementi*: Sonata in Bb, Op. 12, No 1
 Jan 24 T ETA Hoffmann*: *Arlequin* - Music to the Ballet
 Jan 25 F Zemlinsky: Symphony No. 2 in Bb
 Jan 28 M Chopin: Piano Concerto No. 1 in E minor, Op. 11
 Jan 29 T Ries*: Symphony No. 2 in C minor, Op. 80
 Jan 30 W Tchaikovsky: String Quartet No. 3 in Eb
 Jan 31 T Schubert*: Symphony No. 9 in C, D. 944 "Great"

HIGHLIGHTS

The Chevron-Texaco Metropolitan Opera

- Jan 5 - *Die Frau Ohne Schatten* by R. Strauss - New Production (9:30 a.m. curtain)
 Deborah Voigt, Gabriele Schnaut, Hanna Schwarz, Thomas Moser, Wolfgang Brendel, Eike Wilm Schulte, Christian Thielemann, conductor.

Jan 12 - *Don Carol* by Verdi (10:00 a.m. curtain)
 Galina Gorchakova, Olga Borodina, Richard Margison, Dmitri Hvorostovsky, Samuel Ramey, Paata Burchuladze, Valery Gergiev, conductor.

Jan 19 - *Tosca* by Puccini
 Catherine Malfitano, Franco Farina, James Morris, Daniel Oren, conductor.

Jan 26 - *Idomeneo* by Mozart (10:00 a.m. curtain)
 Hei-Kyung Hong, Alexandra Deshorties, Anne Sofie von Otter, Plácido Domingo, James Levine, conductor.

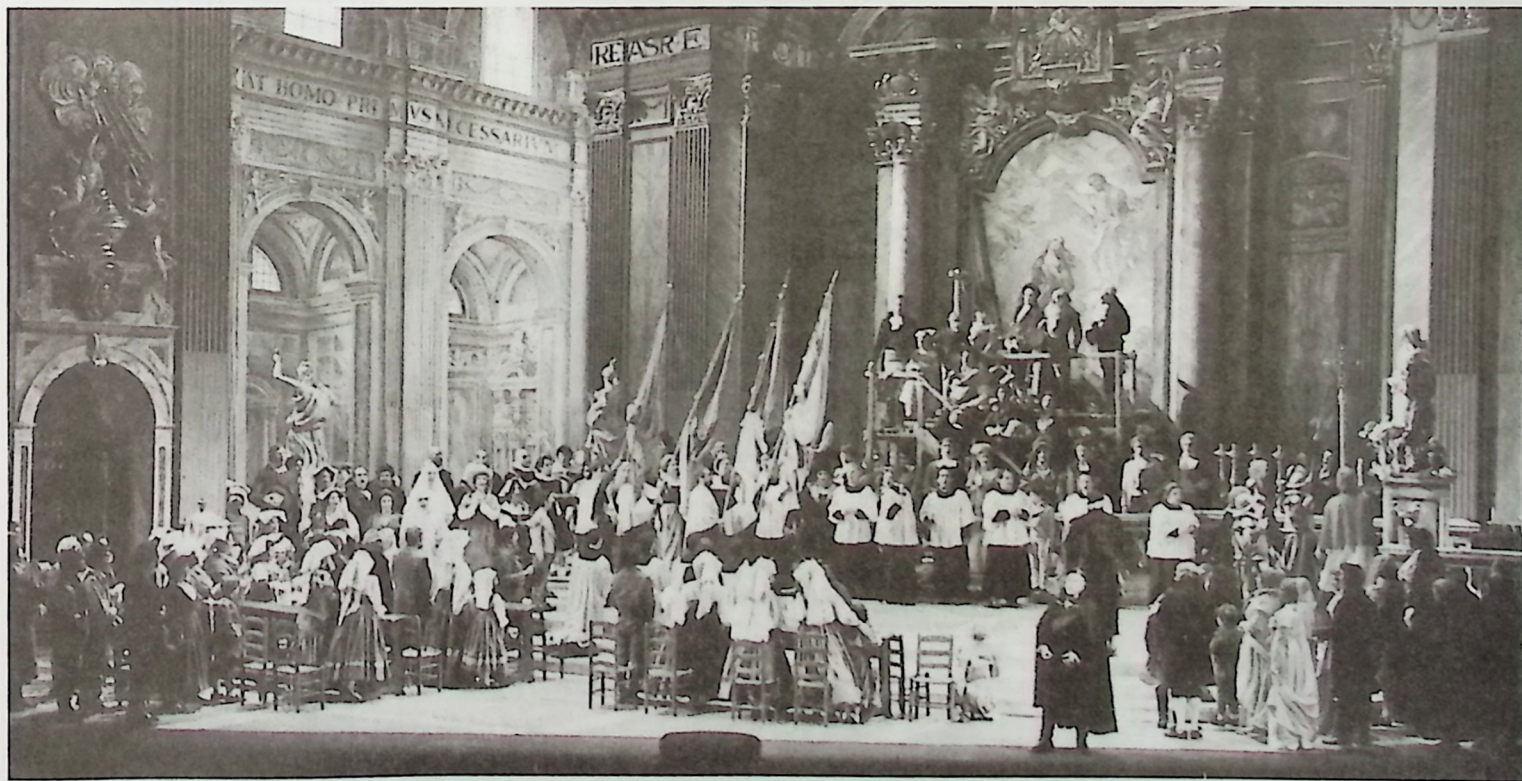
From the Top

January 5 - This week, we meet a cello duo who met at summer camp and live 2000 miles apart, as well as a violinist from New Jersey, a soprano from Minnesota who loves Shakespeare, and a pianist who loves snorkeling.

January 12 - Recorded at the 2001 Mississippi Piano Showcase in Starkville, MS, this week features a great line-up of kids from all across the country including a brilliant 17-year-old clarinetist who performs Weber with virtuosic confidence. *From the Top* connects a 15-year-old oboist to the 88-year-old composer of her piece and Roving Reporter Hayley Goldbach discovers real Southern-style home cooking.

January 19 - This week's program, recorded live at the Music Institute of Chicago's Evanston Cultural Center, will feature the Chicago Children's Choir under the direction of Josephine Lee. We'll hear from the Panorama Brass Quintet as well as two other soloists from the Chicago area, and a guitarist from Tennessee.

January 26 - Recorded at the Massachusetts State House in Boston, Massachusetts, this program features young musicians from the Bay State including the harp quintet Band of Angels from Greater Boston, as well as an inspiring performance by the Middlesex County 4-H Fife and Drum Corps.



A scene from Puccini's *Tosca* on the Chevron Texaco Metropolitan Opera January 19.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00pm-3:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm
Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00pm-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Paul Jorgensen and David Harrer push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

January 6 · Susannah McCorkle

Piano Jazz remembers the late Susannah McCorkle with this encore broadcast. A stellar vocalist known for her warmth, humor and ability to convey a wide range of emotions, McCorkle put her mark on "Skylark" and "A Fine Romance."

January 13 · Makoto Ozoné

A world-class jazz composer and pianist, Makoto Ozoné shows his total mastery of the keyboard as he solos on his own "Lullaby For Rabbit." He and McPartland enjoy musical jokes on "Sonnymoon For Two."

January 20 · Eldar Djangirov

The youngest guest ever on *Piano Jazz*, pianist

Eldar Djangirov is a musical prodigy who plays with a maturity beyond his years. He performs "Emily" and "Turn Out the Stars," then joins McPartland for "Take the 'A' Train," "Autumn Leaves," and more.

January 27 · Lonnie Liston Smith

One of contemporary music's most versatile keyboardists, Lonnie Liston Smith presents his relaxed style on "What is this Thing Called Love?" He and McPartland swing into "C Jam Blues" and collaborate on an inventive free form piece.

New Dimensions

January 6 · Scientism, Religion and the Way Out with Huston Smith

January 13 · Wisdom, Ethics and Morality with Huston Smith

January 20 · Reflections: War on Terrorism - Timely Topics/Timeless Talks III

January 27 · Ethics, Energy, Economics and Equity for Everyone with Anita Roddick

The Thistle & Shamrock

January 6 · Festival Sounds

Music from festival recordings and compilations, including Brittany's venerable *Festival Interceltique de Lorient*, gives us an opportunity to hear The Tannahill Weavers, Sean Keane, Kevin Burke, Johnny Cunningham, and Arcady as they should be heard: live.

January 13 · New Year's Releases

Find out what Santa Claus dropped down the chimneys of *The Thistle & Shamrock* offices in this batch of new releases.

January 20 · Burns Supper

The legacy of Robert Burns, Scotland's National Bard, is celebrated throughout the world at this time of year. We'll look at some of the traditions of the Burns Supper, and hear the songs of Burns sung by leading interpreters, including Jean Redpath and Rod Paterson. Fiona Ritchie's narration of the epic Tam O'Shanter is included by popular request.

January 27 · Jim Malcolm

Meet the vocalist with Old Blind Dogs who have, for a decade, played an active part in the Scottish music scene. With their roots firmly anchored in the fertile soil of the North East of Scotland, Old Blind Dogs seamlessly blend a myriad of influences into their music.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SWEET PUMPKIN-PECAN PANCAKES

(Makes about 10 pancakes)

1/2 cup whole wheat flour
1/2 cup enriched white flour
3/4 cup brown sugar
1/2 cup raisins* or dried cranberries
2 tbsp pecans, ground fine
1/2 tsp baking powder
1/2 tsp baking soda
1/4 tsp ground cloves
1/2 tsp ground cinnamon
pinch salt
2 med eggs
1/2 cup orange juice, with pulp
1/2 cup pumpkin pie mix*
powdered sugar
canola oil cooking spray

* for sweeter, spicier pancakes

In large bowl, mix together dry ingredients. In medium bowl, beat eggs; then add pumpkin and orange juice, and beat until smooth. Slowly pour over flour mixture, stirring until thoroughly mixed. Spray large nonstick frying pan or griddle with cooking spray, and warm over medium heat. On warmed griddle, pour 1/8 to 1/4 cup batter for each pancake. Cook until bubbles appear. Use large spatula to carefully turn and cook second side 1-2 minutes more. (Check sides frequently to prevent burning.) Transfer to plate; keep warm while cooking remaining batter. Dust each pancake with pinch of powdered sugar, and serve warm.

Nutritional Analysis (2 pancakes):

Calories 7% (143 cal)
Protein 6% (3 g)
Carbohydrate 8% (29 g)
Total Fat 3% (2.15 g)
Saturated Fat 2% (0.42 g)
Calories from Protein: 8%
Carbohydrate: 79% Fat: 13%

THE TALK OF THE NATION



Neal Conan

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news.

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Weekdays at 11am



News & Information Service

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KAGI AM 930
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EUGENE

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

TBA

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm

To The Point

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Rewind

A not-so-serious look back at the news of the week. A half-hour mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

5:30pm-6:00pm

Loose Leaf Book Company

A weekly half-hour long radio series for adults that celebrates children's literature.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Studio 360

11:00am-12:00pm

Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life
Repeat of Saturday's broadcast

3:00pm-4:00pm
TBA

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

People's Pharmacy

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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TALK OF THE NATION

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BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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psspacific@pacifica.org

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CONTINUED ON PAGE 30



RECORDINGS

Rick Larsen

New Classic Blues

The golden age of blues is gone, right? Well, yes, I must say the 1950s were the best time to be a blues man. It doesn't seem like there will ever be another decade in which blues is as popular and as vital as it was during that time. In no way is blues dead, though. Artists old and new are putting out quality recordings that pay homage to the classics of the golden age, and at the same time push the music into the next century.

Some artists who've found inspiration from past masters have included B.B. King, Albert King, Bobby Bland, Etta James, Lowell Fulson, Billie Holiday, Howlin' Wolf, Ruth Brown, Sonny Boy Williamson, Memphis Minnie, Little Milton, Big Mama Thornton, Buddy Guy, Elmore James, Professor Longhair, Otis Redding, Johnny Copeland, Koko Taylor, Pinetop Perkins, Taj Mahal, and Luther Allison. These are some of the names we associate with classic blues. While some of these artists are still releasing new quality recordings—Taj Mahal and Etta James come to mind—many are gone, and others are past their prime. None of these artists can be replaced, but if you're waiting for the new Howlin' Wolf or Billie Holiday CD, it's not coming anytime soon, and there are plenty of alternatives currently available.

If you dig B.B. King, you need to check out Chris Cain. Cain's new album *Cain Does King* shows an artist that can nail the sound of a master. He brings his own freshness, new energy, and great love of the music to bear new fruit as sweet as the original but with a slightly different and appealing aftertaste. Close your eyes and you might swear these were lost B.B. King tapes from the fifties. *Cain Does King* made my top CD list for 2001 and one listener will tell you why. (Cain will be appear-

ing live, too, at the Rogue Valley Blues Festival on January 19 in Ashland.)

Michael Burks may be a long lost relative of Albert King. If you love Albert, check out Michael's album *From the Inside Out*. Full of great songs: no actual Albert King covers, but songs you know he would have liked. In addition to great song writing, Michael's vocals and guitar playing are spot-on Albert King for most of the album but never give the impression that he's trying to be a copycat.

Bobby Bland, Etta James and Little Milton are three smooth soul blues singers who can melt you with their voice and delivery. All three are still out there on the road, going strong. If Bobby

Bland is your man, check out Roy Roberts—a veteran blues man who deserves more recognition. His latest album, *Burning Love*, is an excellent soul-blues romp. Etta James in my opinion is the queen of the blues but she has a princess in the wings in Lady Bianca. Her album *Best Kept Secret* is a soul blues powerhouse featuring her extremely strong vocals and her excellent piano playing. Meanwhile, if a ride on the Little Milton train sounds like fun to you, then Artie "Blues Boy" White may be your ticket. Check out *Can We Get Together?*

If you dig the hard driving Chicago blues of Koko Taylor or Big Mama Thornton, you've probably heard of Shemekia Copeland, rising star on the contemporary blues scene and daughter of Johnny Copeland. You may not have heard of Big Time Sarah. Her new album *A Million of You* is tops. She also can sound like Ruth Brown at times so if you like Ruth this would be a good one for you as well.

Is Pinetop Perkins piano playing your thing? Then get familiar with Kenny "Blues Boss" Wayne. He's one of the best boogie

woogie piano players out there and his album *Blue Boss Boogie* stands up to multiple listenings.

No one man could take the place of Otis Redding. If you liked his star power, variety, consistency, and potential to cross over to the pop market, then Robert Cray is an obvious choice. A not-so-obvious choice is Earl Thomas, whose vocal power comes as close as maybe anyone could to matching Otis Redding's, especially on his album *Blue not Blues*.

Like Taj Mahal? Check out Corey Harris' modern country acoustic style. T-Bone Walker? Then listen to Roy Gaines. Sonny Boy Williamson? Joe Beard may be the ticket. Memphis Minnie? Maria Muldaur's *Richland Woman Blues* is satisfying country blues from beginning to end.

Like Lowell Fulson? Finis Tasby nails it on *Jump Children*. Billie Holiday? Barbara Morrison will hit the spot. Howlin' Wolf? Chicago blues man Maurice John Vaughn does it right, especially on *Generic Blues Album*. Or, does wild man Buddy Guy with his impassioned vocals and guitar playing from another planet set you in the blues mood? Then Joe Louis Walker may be the place for you to start your journey into the new classic blues that will take us into the next few decades and beyond.

If you'd like to hear what I'm talking about, tune into *Rollin' the Blues* on the Rhythm and News Service of Jefferson Public Radio every Sunday at 2pm. In January, I'll feature all these artists. And if you'd like to e-mail me with more suggestions the address is blues@shasta.com. Have a Happy Blue Year. □

“
NONE OF THE CLASSIC
ARTISTS CAN BE REPLACED,
BUT THERE ARE PLENTY OF
ALTERNATIVES CURRENTLY
AVAILABLE.”

Artscene

ROGUE VALLEY

Theater

◆ Actors' Theatre in Talent continues its presentation of Tom Dudzick's *Greetings!* This family favorite runs through Jan. 13 at 8pm and Sun. matinees at 2pm. (541)858-9346

◆ Craterian Ginger Rogers Theater presents the Broadway musical, *Cabaret*, on Tues. Jan. 8 at 8pm. Tickets are \$48/\$40/\$32 at the box office. (541)779-3000

Music

◆ Southern Oregon University Program Board and Jefferson Public Radio continue the *One World* Performing Arts Series with The Blind Boys of Alabama on Thurs. Jan. 15 at 8pm, and Baaba Maal's *Acoustic Africa* on Wed. Jan. 30 at 8pm. Both performances will be held in the Southern Oregon University Music Recital Hall. See the Spotlight section, p.13, for more details. Ticket prices vary; tickets available on campus at Stevenson Union Raider Aid. (541)552-6461 or www.oneworldseries.org.

◆ Chamber Music Concerts presents the third event of the Odyssey Series, on Fri. Jan. 18. The 8pm performance of the Tokyo String Quartet takes place in the Southern Oregon University Music Recital Hall. (541)552-6154 or www.sou.edu/cmc

◆ The Jackson County Community Concert Association continues its Great Artists Series with Galaxy Trio's *Silk, Satin & Swing*, on Sat. Jan. 19 at 7:30pm in the South Medford High School Auditorium. Violin and piano arrangements featured include Bach's Double Violin Concerto and tunes such as "Lullaby of Birdland." (541)734-4116

◆ Craterian Ginger Rogers Theater presents Siskiyou Summit, called by some the Bluegrass All Stars of Southern Oregon, on Sun. Jan. 20 at 7pm. All seats are \$13 at the box office. (541)779-3000

◆ The Second Annual Rogue Valley Blues Festival takes place at the Historic Ashland Armory, Jan. 18-20. Fri., Jan. 18, 7:30pm: Acoustic blues, featuring Geoff Muldaur, Del Rey, and David Jacobs-Strain. Sat., Jan. 19, 7pm: Electric blues bands dance/concert, featuring The Chris Cain Band and Otis Taylor Band. Sat. and Sun. daytime workshops beginning 11am, and free concerts in Ashland art galleries beginning 12pm. Barbecue dinner with beer and wine available all three evenings beginning at

6:30pm. Tickets \$38 (weekend pass), \$20 (Fri. eve.) and \$22 (Sat. eve.). Available at CD or Not CD in downtown Ashland. Workshops \$15 each, and blues jam \$6, both at the door. www.stclairsevents.com. (541)535-3562



One of the figure studies by Nathan Oliveira at the Schneider Museum of Art.

Exhibits

◆ Schneider Museum of Art presents Nathan Oliveira's *Figure Studies: Works on Paper 1989-2001* Jan. 4 through Feb. 23 with receptions on First Fridays from 5-7pm. (541)552-6245

◆ Hanson Howard Gallery presents a Gallery Artists' Group Show with a First Friday Reception on Jan. 4 from 5-8pm. Located at 82 N. Main St., Ashland, hours are 10:30am-5:30pm Tues.-Sat. (541)488-2562 or www.hhgallery.com

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Grants Pass Museum of Art presents a Juried Sculpture Exhibit 2002 through Jan. with a First Friday Art Walk on Jan. 4 from 6-9pm. (541)479-3290

Other Events

◆ Craterian Ginger Rogers Theater presents San Francisco's *Dance Through Time*, a fanciful journey through 500 years of dance, enlivened by verse, music and dialogue, on Sat. Jan. 12 at 8pm. Tickets are \$28/\$25/\$22 and youth \$21/\$18/\$15 available at the box office. (541)779-3000

◆ Craterian Ginger Rogers Theater presents Gizmo Guys, jugglers, comedians, contortionists, and magicians, on Fri. Jan. 25 at 7pm. Tickets are \$15/\$12/\$9 and youth \$11/\$8/\$5 at the box office. (541)779-3000

◆ Southern Oregon Historical Society presents *Cymbals, Sousa & Uncle Sam* on Jan. 21 from 1-4pm. A celebration of patriotic symbols of America through crafts, games, music, storytelling, a kids craft parade and apple pie. \$1 suggested donation, reservations requested. In conjunction with the *Patriotic Americana Exhibit* on display through February. At the SOHS History Center, 106 N. Central, Medford. (541)773-6536

KLAMATH FALLS

Theater

◆ Linkville Players presents eight performances of *The Saturday Evening Ghost*, based on a story by Oscar Wilde and directed by Robert Gardner on Fri. and Sat. Jan. 18 through Feb. 9 at 8pm at the Linkville Playhouse, 201 Main St. Tickets are available at Shaw Stationery Co. and at the door. (541)882-2586

Music

◆ The Ross Ragland Theater presents *Ragland Classical Series: Winter Romance Recital* on Sun. Jan. 20 at 3pm with Don and Kathy Adkins, piano and soprano. (541)884-LIVE

◆ The Ross Ragland Theater presents country music singer Ty Herndon on Fri. Jan. 25. at 7:30pm. (541)884-LIVE

Exhibits

◆ Two Rivers Village Arts, 414 Chochtoot St. in Chiloquin, presents the work of local artists from Chiloquin and rural Klamath County. Regular gallery hours are 10:30am to 5:30pm, seven days a week. (541)783-3326



The Southern Oregon Historical Society presents a *Patriotic Americana Exhibit* at the SOHS History Center in Medford.

Other Events

◆ Ross Ragland Theater presents the Tears of Joy Theater Co. in a performance of *Jungle Book* for children on Thurs. Jan. 10 at 10am. (541)884-LIVE

◆ The Olympic Torch will pass through 46 cities, including Klamath Falls on Jan. 22, en route to Salt Lake City. For more information contact Randy Moore in SLOC Media Relations. (801)350-9412

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents Agatha Christie's *Spider's Web*, Jan. 18-27 at the Betty Long Unruh Theatre, 1614 W. Harvard, in Fir Grove Park, Roseburg. Call for time and ticket information. (541)673-2125

Music

◆ Umpqua Community College presents the Vintage Singers performing a Twelfth Night Concert *Cum Santo Spiritu* on Jan. 4 and 5 at 7:30pm at First Presbyterian Church. (541)440-4600

◆ Umpqua Community College presents the Umpqua Chamber Orchestra and the Young Musicians of Douglas County on Jan. 29 at 7pm at First Presbyterian Church. (541)440-4600

Exhibits

◆ Deer Creek Gallery presents paintings, drawings, pottery and sculpture by artists of the Umpqua Valley. Located at 717 SE Cass Ave., Roseburg, hours are Wed-Fri 11:30am to 5:30pm and Sat. 10am to 3pm. (541)464-0661

◆ Umpqua Valley Arts Center presents Ardent Artists, pastel exhibit opening on Jan. 25 with an artists' reception 5-7pm. (541)672-2532

OREGON & REDWOOD COAST

Exhibits

◆ Coos Art Museum continues its exhibition of *WoodWorks* through Jan. 19. Featured in the Maggie Karl Gallery: paintings, prints, three dimensional pieces inspired by or depicting our wooded surroundings; and in the Mabel Hansen Gallery: multi-color woodblock prints by Oregon artist Walt Padgett. (541)267-3901

NORTH STATE CALIFORNIA

Music

◆ Humboldt Arts Council presents *Saturday Nights at the Morris Graves*, in the Performance Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Features this month include: Jan. 5/*Arts Alive!* Tim Randles and Geoff Daugherty on keyboards and bass; Jan. 12/*Poetry* by Dave Holper and Ken Letko; Jan. 19/Jerry Moore Jazz Trio; and Jan. 26/*Zane*

Middle School Choir and Sahaja. For all performances other than First Sat. Night *Arts Alive!*, tickets are available at the door: \$7/adults and \$5/students and seniors for jazz concerts which include hors d'oeuvres. All other performances are \$5/\$3. Doors open at 7:30pm; performances begin at 8pm. *Arts Alive!* is free to the public from 6-9pm but welcomes donations. (707)442-0278

◆ Mount Shasta Concert Association presents Music Pacifica Baroque Ensemble on Sun. Jan. 13 at 7:30pm at College of the Siskiyous, 800 College Ave., Weed, CA. (530)938-5373 or (530)926-4468

Exhibits

◆ Redding Museum of Art and History presents *A Case for Collecting: The History of the Redding Museum's Basket Collection* through Summer 2002. (530)243-8850

Other Events

◆ North Valley Art League continues its annual holiday show and sale through Jan. 5. The gallery is located at 1126 Parkview Ave. in Redding. (530)243-1023



"The Red Plane" by Thomas W. Knudsen is a curved pine panel with oil paint and glazes, part of a group show at Hanson Howard Gallery in Ashland.

Program Underwriter Directory

Continued from p. 26

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COURAGE

From p. 11

eagles flying around. I saw that, and it really touched me." Their music therapist said it was the first time that they were able, even for a few minutes, to stop thinking about the explosion.

Other stories abound from his experiences: a woman who couldn't speak but who wrote of the joy she felt in anticipating the notes of his music; a young girl who couldn't raise her arms but whose day was made by playing "Twinkle Twinkle Little Star" on a violin hung across her chest; a stage hand relating the tale of his grandmother regaining speech after a stroke through first learning to sing Christmas songs and nursery rhymes; a young paralyzed drunk driver's victim Craig played for privately in the hospital, who then wrote to Craig as his first letter when he could again use his hands—and whose first day of release after a year in the hospital featured a ride in a motorcycle sidecar provided by Craig, to one of his concerts.

Another story involves an Alzheimer's patient who was unable to recognize his wife until he was played music familiar from when they first dated—and then he recognized her and danced with her, holding her for the first time in years.

Those are extraordinary lives and tragic circumstances, but music's healing effect on everyone, every day, can also be powerfully uplifting or soothing. It can act as preventive medicine, reducing the destructive long-term effects of stress on the body. Some of Chaquico's musician friends say they give their music the ballet test, in this regard. As Craig describes it, "the ballet test is when you're in rush hour traffic and you're all stressed out, and you're watching these cars cutting everybody off... When you put in the right kind of music, if it can make the whole rush hour traffic look like a ballet, cars dancing, then it passes the ballet test."

Beyond the realization that it's the hard work of many, from doctors to music therapists, which creates enduring healing, Chaquico still believes that music holds a special place larger than all of us. "Somewhere between magic and music there's this place in the middle, that's

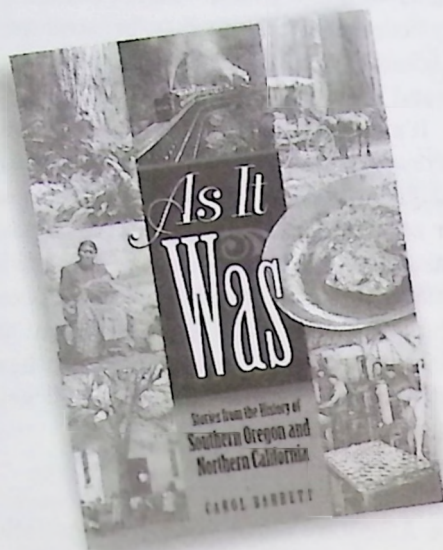
somewhere between science and the spirit... You can have one foot in the door of arithmetic and one foot in the door of the angels—and find yourself maybe standing in a concert when you do that, because music is scientific and mathematical and spiritual—and medicinal, all at once."

It's hard to predict the future of music therapy in the mainstream medical world. Chaquico, though, like an increasing number of others, sees music as able to reach that center of courage where all healing patients must go. He also foresees his own future: "I'll have Alzheimer's some day, and they won't be able to get to me, but they'll just play, like, Led Zeppelin, and I'll get a big smile on my face..."

The American Music Therapy Association can be reached at www.musictherapy.org, or (301)589-3300. The Institute for Music and Neurologic Function can be reached at www.musichaspower.org. Craig Chaquico's own website, www.craigchaquico.com, has a link to the music therapy website and additional information and photos from his own experiences playing in the healing context.

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PS Form 3526, October 1999 (See Instructions on Reverse)			
13. Publication Title Jefferson Monthly		14. Issue Date for Circulation Data Below September 2001	
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a. Total Number of Copies (Not press run)		8400	
(1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)		3890	
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(4) Other Classes Mailed Through the USPS		100	
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g. Total Distribution (Sum of 15c and 15f)		8260	
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16. Publication of Statement of Ownership		17. Signature and Title of Editor, Publisher, Business Manager, or Owner	
<input checked="" type="checkbox"/> Publication required. Will be printed in the January issue of this publication.		<input type="checkbox"/> Publication not required.	
		Date 9/19/01	
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1. Complete and file one copy of this form with your postmaster annually on or before October 1. Keep a copy of the completed form for your records.			
2. In cases where the stockholder or security holder is a trustee, include in items 10 and 11 the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who are stockholders who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check the box. Use blank sheets if more space is required.			
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5. If the publication had Periodicals authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or, if the publication is not published during October, the first issue printed after October.			
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AS IT WAS

Carol Barrett

Butter

Making and selling butter was one of the ways early women earned money for the family. In Del Norte County there are claims that a cow could produce cream enough to make 200 pounds of butter a year. Records verify 194 pounds from some farms, which doesn't include the cream and butter used by the family.

Lola Hendryx recalled that her father rented dairies near Greenhorn, California. Butter was their means of obtaining cash. The butter was churned using horses on a treadmill to power the churn.

The Severns' took their cream in milk cans to the Willow Creek school on Tuesdays, Thursdays and Saturdays. Major Spencer, the mailman from Upper Beswick, picked up the cans and took them to the Montague Creamery. He also picked up groceries and ran errands for the farmers on his route.

Sources: Siskiyou Pioneer, 1998, p.118; Hendryx-Shull Family, Lola Emery Shull Hendryx; Siskiyou Pioneer, 1985, p.84, ("The Severns' Ranch," by June Severns); and Pioneers of Elk Valley, Francis Turner McBeth, p.38.

Food for Loggers

Cooking for a logging crew was a tremendous job. The average logger ate 8,000 calories a day. The cooks began at four in the morning. The ovens took endless amounts of firewood. Breakfast was fruit, pancakes, oatmeal, bacon, boiled or fried eggs, beef steak, fried potatoes and hot biscuits. Not only did the cooks make breakfast but they packed lunches in five gallon oil cans for the men to take to the woods. Not all went to the woods, so more elaborate meals of meat and potatoes had to be prepared for those near camp. Pies, pudding and donuts were considered essential. Dinners were similar. It wasn't unusual to peel a hundred pounds of potatoes and about twenty-five pounds of onions at one time.

All these dishes and pots and pans had to be washed in water heated on the stove. Floors had to be mopped and the tables washed and set for the next meal. After that was done, workers had a short rest period.

On the days set aside for bread baking,

the ovens would be going full time until ten at night. Still the cooks were expected to be up and working at four or five the next morning.

In 1919, a worker in the kitchen got \$45 a month plus room and all the food they could eat. The cooks made a better wage.

Source: Traveling the Trinity Highway, edited by Ben Bennion and Jerry Rohde; p.215.

Yeast to McCloud

In 1936 there was a big snowstorm in the McCloud/Mt. Shasta area. The highway was closed. Holly Miller was in Mt. Shasta and went out on the caboose while the train tried to plow open the track. They barely got out of town before getting stuck. Holly and a friend, Coleman Clark, thought it would be great fun to ski over to McCloud. The weather, by now, was perfect. They went out as far as the plow had gone when a car pulled up. The driver identified himself as the Fleishmann Yeast distributor and asked them to take some yeast to McCloud, where they were out of yeast and had no bread. They loaded up their pockets with yeast packets and put some in a gunny sack. They set off with two candy bars for payment.

The two followed the railroad track to the summit where the McCloud River Railroad had a section house. The workers had left and three starving dogs were the only ones there. They found canned dog food and fed the hungry animals before continuing. They went on to Snowmans Hill, where friends lived, and got a hot drink. From there it was all downhill to McCloud. Tired but elated, they skied up to the restaurant where they turned over the yeast to the thankful owner. There they were rewarded with a free steak dinner.

Source: Siskiyou Pioneer 1997; "The Winter We took Yeast to McCloud," Holly Miller, p.141.

Mr. Eilers and Bluestone Potatoes

Lu Eilers was a farmer from Ireland with an Irish farmer's interest in growing good potatoes. The potato bug was the greatest problem in potato farming. Eilers knew that bluestone, also called blue vitriol,

was used successfully to destroy vermin on grain. He decided to try it on his potatoes.

He sent away for the best seed potatoes he could get and treated them with blue stone. It resulted in potatoes with no eyes to grow with. His friend Dick Riley, not hearing of Eiler's failure, treated his whole crop of potatoes with blue stone and lost it all. When he confronted his friend on the subject, it was decided that they had used too strong a solution. Not wanting to be laughed at, they decided not to mention it to others.

Maybe next year they would find the answer. ■

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

TUNED IN

From p. 3

as they like, the pressure to commercialize is nearly impossible to resist. As a former American Movie Classics viewer (AMC), who really celebrated that channel's ten-year practice of presenting classic movies uninterrupted by commercials, I was dismayed (and stopped watching) when AMC recently began inserting commercials into its movie presentations. But that decision is really the story of American for-profit broadcast media. So I believe that public radio's noncommercial character will remain singular, distinctive and a strong motive for our continued relevance in American life.

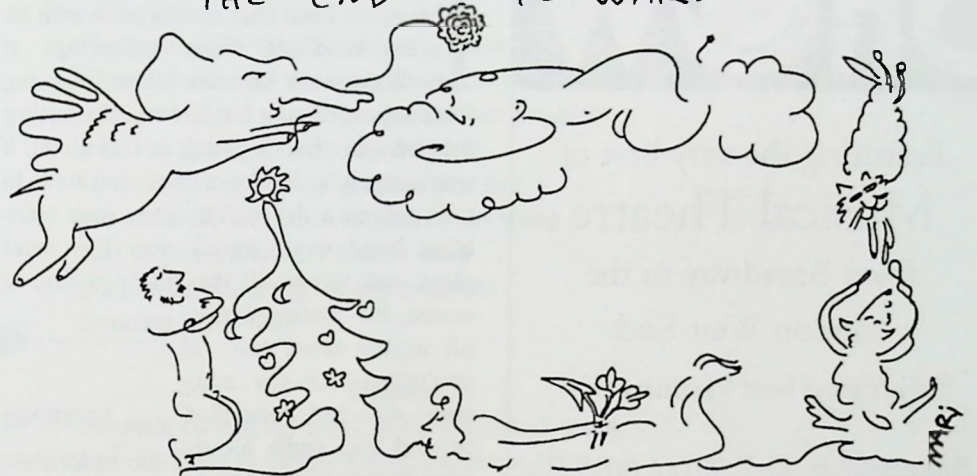
Lastly, and fundamentally, this discussion is entirely about programming. Satellite radio has been founded as a commercial medium. Unlike public radio, which develops its programming based on a sense of mission shared with listeners, commercial radio caters to audiences which produce the highest profit (which is why so much on commercial radio is of modest interest to YOU). The prospect of a "tiny tithe" of satellite radio's channel capacity being turned over to National Public Radio (NPR) or Public Radio International (PRI),



LITTLE VICTORIES

Mari Gayatri Stein

WHEN YOU CONSIDER THE WHOLE
WORLD TO BE YOUR FAMILY, THAT IS
THE END TO WAR.



WHEN YOU TREAT THE EARTH AS YOUR BED
AND THE HEAVENS AS YOUR PILLOW, THE
WORLD WILL BE SAFE.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

affords the opportunity to broaden public radio's reach to audiences who seek our programs through the satellite systems. But the prospect of commercially offered classical and jazz programming on satellite radio doesn't strike me as much more serious competition than has proven to be the case for terrestrial commercial stations offering such music. And, as for satellite radio competing with public radio for authoritative news coverage, that also doesn't seem a likely outcome. No commercial system will spend what it costs to produce that very costly programming because less expensive programming yields a bigger bottom-line profit. Public radio is able to present it because listeners share our commitment to that programming and are voluntarily willing to underwrite the costs of presenting it. But Americans have historically been loathe to personally contribute funds to underwrite programming on commercial media. Accordingly, I don't

see satellite radio being capable of producing, or willing to pay for, such programming on its own and I wouldn't expect the public to contribute the funds necessary to do so—especially when that programming remains available via public radio. Advertising alone won't profitably support those costs and private philanthropy won't supplement those revenues.

Over the past forty years, the arrival of cable television, subscription television, the Internet and other new technologies have all been predicted to become public radio's "replacement." What they really have become is additional threads in an increasingly multi-stranded media environment, threads which subtly influence, but do not replace, existing media.

And that's my take on satellite radio too. ■

Ronald Kramer is JPR's Executive Director.

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THEATER & THE ARTS

Molly Tinsley

These Hunchback Plays

I've never been that comfortable with literary readings, those gatherings at bookstores or libraries, often following the publication of a book, when the author gets up and offers a chunk of text aloud. If you happen to be the author, you have to talk around a dry mouth, pray your trembling hand won't knock over the water glass, and ignore all the empty chairs, or worse, the bodies dozing off in the filled ones. If you're part of the audience, you feel compelled to nod and smile alertly even though you're lost in the middle of a complex sentence and can't remember how it began. Meanwhile, the whole enterprise is irrelevant to

the solitary creative struggle that produces literature in the first place. Readings don't improve texts, or writers, and they bear the taint of a hidden commercial agenda: the reading of a part is supposed to entice the audience into buying copies of the whole.

Given all this tense pretense, it's not surprising that I waited fifty-some years to attend my first *play* reading, and then approached it with dutiful resignation. Most literary readings drag by the end of one hour, and here I was, agreeing to sit still and appreciative for at least two. But I had moved to Ashland with the intention of taking the plunge into theatre, and the Ashland New Plays Festival (ANFP), an annual weekend of play readings and workshops, loomed like some sort of requisite preliminary cold shower.

The play was *The Sins of Sor Juana*, by Karen Zacarias, and it dramatized the betrayal of a brilliant female poet by church authorities in seventeenth-century Mexico. From the minute the actors filed down the aisle of Carpenter Hall, my preconceptions about readings, like so many bubbles, began to pop and disappear. Maybe it was the contrast between their casual street clothes and

the expressions on their faces, solemn as masks. Or between the cramped stage with its spindly reading stands and the exotic settings announced by the narrator—a convent in the distant past, a viceroy's court. In no time, we had zoomed right to the core of theatre, where that boundary between *what if?* and *what is* thins to a gasp.

Then the masks came to life as the actors stepped up and began to speak, directly, it seemed, to *me*. This face-forward delivery yanked me right into the middle of the action. I wasn't simply watching two characters confront; I was being confronted myself, as hero one moment, villain or confidant, the next. At the same

time, stripped to its bare language, the play presented itself humbly to my imagination to be taken in and clothed. It was like the situation once described by Mark Twain in terms of a catfish and the Mississippi: I was in the play and the play was in me.

I've been hooked on play readings ever since. Not only are they ends in themselves, filling a performance niche all their own, but they are also a crucial means to the development of new work. Play readings do improve plays, and enlighten playwrights. They are the springs of energy and innovation that keep the mainstream replenished. To our good fortune, this year, the number of local play readings has multiplied, as Actors' Theatre in Talent has instituted a monthly series of its own.

Play readings overturn the money-topped hierarchy of theatrical production; comparatively low-cost, they can reach out to unknown voices, embrace risks and even mistakes. Joseph Papp affectionately referred to his reading series at The Public Theatre as "these hunchback plays," thus acknowledging and also seeing beyond the inevitable awkwardnesses and imperfections of new work.

STRIPPED TO ITS BARE

LANGUAGE, THE PLAY

PRESENTED ITSELF HUMBLY TO

MY IMAGINATION TO BE TAKEN

IN AND CLOTHED.

Best of all, though, play readings thrive on free-flowing collaboration. Deltra Ferguson, president of ANPF, compares a first reading to a birth, with the director and actors serving as midwives soothing the fears and pangs of the playwright. Actor Elizabeth Norment sees readings as a rare opportunity to bring her own artistry and craft to bear on the process of "dredging the play out of the pond" of the playwright's imagination. And as Ferguson puts it, plays become fully themselves only when they are airborne and an audience is there to catch them. At this year's ANPF readings, after the reading of her play *Knowing Cairo*, playwright Andrea Stolowitz polled the audience for its favorite among her three characters. Revolving around a middle-aged woman, her aging mother, and a lower class caregiver, the play's power depended on the rich, round ambiguity of each character, the unavailability of a villain. When few members of the audience raised their hands in sympathy with the harried daughter, Stolowitz headed for her laptop to adjust the imbalance.

As a true devotee of the sub-genre, I've come away from successful readings doubting that the plays could be any stronger fully staged, even suspecting that their purity would be compromised by the encumbrances of blocking, costumes, set. That is, until this summer, when Actors' Theatre produced its world premiere of Mia McCullough's *Cyber Serenade*, my favorite of the ANPF readings the previous year. In the hands of director Peter Alzado, this exploration of our emotional enslavement to electronic gadgets pushed outrageous to new limits—staccato, robotic movements seized the actors during scene shifts as the lighting dimmed to the familiar bluish glow of a turned-on television; they engaged their computers and cell phones with a yearning intensity that rooted the comedy deep in human pathos. The production has been nominated for the Steinberg Award, for best play produced outside New York City, a fitting epilogue to a page-to-stage success story here in our own front yard. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

With the Sun Rising

BY RICHARD DANKLEFF

The mate yells—they're seldom so near.
Ahead of our bow these acrobats—they leap
clear out of the water!—are paving our progress
with sun-spangled arcs, like devotees
strewn flowers for prophets. They give
our everyday Atlantic a reach of something
part carousel and part church choir...
gilt ponies plunging, the choir astride
hymning hallelujahs.

Dolphins,
the mate claims, are smarter than his deck gang
and can swim at twenty knots. Dolphins,
somebody said, like us for no reason at all
or for a human grace invisible to us. And we,
I'd say, like them for that inscrutable acceptance
and wish we could make out a holy warp
behind their fancy woof. Now we stare
as if these stunts are just to entertain
a few enchanted seamen.

They don't need
to leap so high to breathe:
these six- and seven-foot updivers hover
above the dazzled water. Beside us,
briefly closer, they cavort
so gloriously beyond our scope
that my scalp prickles—and Alabama,
just come on deck, blinking
and hungover, intones *Ga-awd da-amn!*

Richard Dankleff sailed the Mediterranean, Atlantic, and Pacific as a ship's clerk and medic with the Merchant Marine between 1943 and 1946. After some study ashore he sailed to West African ports in 1949 and 1950. He is the author of two books of poems from Oregon State University Press: Popcorn Girl (1979) and Westerns (1984). His new book of poems, Off Watch, from which this month's poem is taken, is published by Oregon Sunrise Press. He lives in Corvallis.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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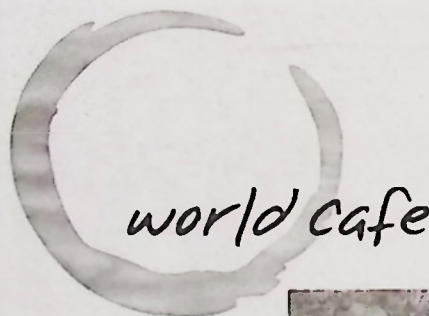
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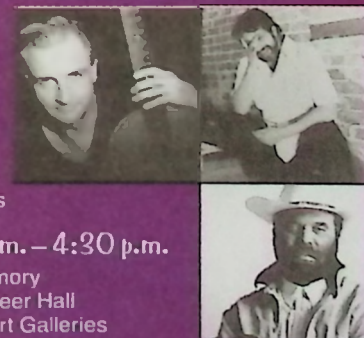
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